

Tagi magi

FRESHMEN WELCOMED

MCA REVISITED



Winning costumes during the Freshman Week festivities were worn by Lawrence Syms I-2, Mark Ankeles I-1, Dennis Blanchard I-2,

Bob St. Amand I-1, Bob McKillop I-3, and Rich Stastny I-3. (Not present when the photograph was taken were the winners from I-4)

From Monday, September 26, until Friday, September 30, 1966, the newest members of the M.C.A. student body were the objects of five days of frivolity sponsored by the Sophomore Class. Freshman Week began on Monday with an informal reception held in the college cafeteria. The Freshmen, accompanied by their Sophomore big brothers and sisters, had the opportunity to meet members of the faculty and administration of M.C.A. On Tuesday and Thursday, Freshmen divisions toured the famed Gardner Museum.

Throughout the week, Freshmen were easily identified by the 10" x 14" nametags that all loyal members of the class wore. Lest there be any question among the

upperclassmen, all nametags clearly announced the fact that the wearer was one of the initiated by spelling in one-inch high letters FRESHMAN. On Wednesday the Freshmen devised their own dress code and attended classes in a wild array of costumes created from either a sheet or burlap bag. Prizes were awarded for the most humorous and the most original costume from each division. During the lunch hour that day, the Sophomore class conducted a highly entertaining sports event in the college cafeteria. Teams of five boys and five girls representing each Freshman division competed to determine which was the speediest in passing an orange from chin to

chin among all the team members, without dropping it. The upperclassmen were pleased to note that the Freshmen who participated displayed athletic prowess, fine technique and great creative potential.

The week's activities were culminated by a dance at the Hotel Continental in Cambridge with music provided by the Techniques. Selection of the Freshman Queen climaxed the evening and brought to a close this year's Freshman Week festivities. Sophomore Class President Stan Bergeron and his many helpers are to be commended for their efforts in making the week such a success.

S.A. ELECTIONS HELD

During the week of September 26, 1966, the annual election of Student Association Delegates took place in all the divisions of the college. Those fortunate to be elected were chosen by their division because, theoretically at least, they indicated a sense of responsibility, a potential for leadership, and a desire to serve as the representative of their classmates at all Student Association meetings.

Thus, in assuming their elected office, the Delegates accepted the responsibilities which accompany any position of leadership. In order for the Student Association to function as an organization of the students of the college, the students must be represented at all meetings of the Association. It is, therefore, imperative that all Delegates be present at every meeting and that following every meeting they report any S.A. news to their divisions.

This year's Delegates share another responsibility in their capacity as a division representative. They will also serve as reporters to the INTAGLIO for all student news within their division. All contributions for the next issue of the INTAGLIO should be left in the box on the door of the INTAGLIO office before October 17, 1966. (The INTAGLIO office is located between the auditorium and the elevator on the main floor.)

The Student Association Delegates and Alternates for 1966-67 are:

- | | |
|-----------|---------------------------------------|
| Senior 1 | - Barbara Redmond,
Suzanne Grant |
| Senior 1a | - To be announced |
| Senior 2 | - Susan Dupouy,
Maureen Leonard |
| Senior 3 | - Joan Costello,
Natalie Shuman |
| Senior 4 | - Margaret Shaw,
Ruth Arvanian |
| Senior 4a | - Betty MacLean,
Georleen Howlett |
| Senior 5 | - Susan Tilton
Sandra Salem |
| Senior 6 | - Ron Vickery,
Michael Mercandante |
| Junior 1 | - Jane Price,
Marsha Hill |
| Junior 1a | - Rick Leonard,
Valerie Norkus |
| Junior 2 | - Holly Phillips,
Angela Sciaraffa |
| Junior 3 | - Sheila McCormick,
Terry McMurray |

- | | |
|-------------|---------------------------------------|
| Junior 4 | - Sheila Connor
Norman Fine |
| Junior 4a | - John Costello,
James Stametelos |
| Junior 5 | - Manuel Crisostomo
David Lewis |
| Junior 6 | - Marshall Spitz
Sandra Wesolowski |
| sophomore 1 | - Steve Reed,
Miles Corey |
| Sophomore 2 | - Cynthia Gloss,
Carol Frappier |
| Sophomore 3 | - Mallory Grant,
Joseph Dwyer |
| Sophomore 4 | - Ann Spileos,
Espy Herrera |
| Freshman 1 | - Richard Dillon,
Bonnie Schwartz |
| Freshman 2 | - |
| Freshman 3 | - Frank Sicone,
Robert Pollock |
| Freshman 4 | - Dave Hawkins
Walter Buttrick |

HELP WANTED

ARTISTS
WRITERS
PHOTOGRAPHERS

for
the
INTAGLIO



first impressions

Ann Marie Rousseau

September 5, 1966. I quit my job at the Cape and got on the 2nd to the last bus leaving for Boston. As I sat scrunched up on the hard floor of the bus (naturally, I was the last one on and there were no seats left), I complained to myself about the impossibly early date Mass. Art set for freshmen registration and I daydreamed a little about what lay in the future.

Next morning, still tanned and wearing brand new loafers, I eager-

S.A. PLANS ACTIVITIES

The Student Association has planned an ambitious schedule of college events for this year. On October 21, 1966, at 11:00 A.M., Senator Kevin B. Harrington will address the student body on the subject of Education in Massachusetts. The following Friday evening, October 28, the Annual Masquerade Ball will be held at the Hotel Somerset in Boston. The Masquerade is traditionally an evening of unequalled gaiety and frolic that is eagerly anticipated by students and faculty alike. Start planning your unforgettable costume now, and be there to join the fun on October 28, 1966!

November 18, at 11:00 A.M.,

in the college auditorium, marks the date of the showing of the first film in this year's Film Series. The following month, on December 20, M.C.A. heralds the arrival of the holiday season with the annual Christmas Spread, which will once again be held at the site of last year's successful evening, the Sheraton-Plaza, Crystal Ballroom in Boston. Truly the height of the college's social season, this year's Spread is certain to prove another memorable evening for all who attend.

Other evenings of entertainment and day assemblies are planned following the Christmas vacation. Watch for news of coming events in future issues of the INTAGLIO.

ACCREDITATION BOARD REVISITS MCA

Continued from page 2

ly reported to the Mass. College of Art when I listened to talks by Pres. Bertolli and Dean Steeger. I was immediately struck by their genuine friendliness and personal interest in us. Dean Steeger's offer to have us call or visit his home if we had any school or personal problems shocked and pleased me. As a transfer student, I realize how reluctant most school administrators are to give up what little spare time they might have.

In their talks Pres. Bertolli and Dean Steeger told us a little about the history and traditions of the school and gave us all fair warning of the shortage of facilities here. As I looked around at some of the newly painted, poorly lighted, prison-grey walls and floors, I thought "what a dungeon this place feels like." But Pres. Bertolli sent all our egos flying when he pointed out that Mass. Art's one big asset is its students. Imagine me an asset to anything! He made us all feel a little proud to have been accepted at Mass. Art when so many had to be refused. I was almost glad when I turned over all my summer's earnings for three slips of paper, one with several colors which I again turned in for what seemed like the beginnings of a small art supply store.

Monday classes started and now I have been through two full weeks. Each day, in each class, the problem of inadequate facilities is sharply pointed out to me. No sinks, paper towels, desks, chairs, time, space, air, light! Pres. Bertolli was right! But each day, in each class, I also see professors that care about the individual student, that know you and say hello when you walk by. I talk to upperclassmen who say they love Mass. Art. I talk to fellow students who are excited and eager and interested and very alive. There is a closeness among the students and among the students and faculty which seems secure and happy.

Entering Mass. Art is like being adopted into one large family that says: "We're poor and we're not pretty, but if you work there's much to be learned here. In the meantime, we'll love you and take good care of you."



1 to r: Dr. William Lee, (chairman of team); Professor of Chemistry, Central Conn. College; Dr. Robert York, Dean of Instruction, Gorham State College, Me.; Dr. C. Fenno Hoffman, Chairman, Division of Liberal Arts, RISD, R.I.; Mr. Frederick Whiteman, Asso. Dean, Pratt Institute, The Art School, N.Y.; Pres. Bertolli

On Monday, October 3, and Tuesday, October 4, 1966, the Massachusetts College of Art was host to a group of distinguished representatives from the New England Association of Colleges and Secondary Schools and the National Association of Schools of Art. The New England Association of Colleges and Secondary Schools accredits all colleges and universities in New England. The Massachusetts College of Art is a charter member of the National Association of Schools of Art which was founded by a noted group of art educators, including Dr. Reynolds, a former president of the college.

In an interview with the INTAGLIO Editor, President Bertolli offered some insight into the implications of this week's re-accreditation visit. He explained that the college was first accredited fifteen years ago and that this year's visit was a required re-evaluation which occurs usually every ten years. The Massachusetts College of Art was the first college in the United States to be accredited as both a college and an art school. These are the two top accreditations that the college can obtain. In order to retain this accreditation, the college must maintain its high standards in all aspects of the administration and especially in

the recently added new departments and areas of study.

Nothing is overlooked during the re-evaluation visit. Authorities in the field of education from outside of the Massachusetts College of Art examine the curriculum, the admission requirements, the qualifications of the faculty, the building facilities, and the administration of the college. They tour the building to view the college's physical organization and discuss with students and faculty the content of the college program.

Such a study is a serious undertaking, and one which should be of great interest because of its importance to the students of the Massachusetts College of Art. Accreditation by both the New England Association of Colleges and Secondary Schools and the National Association of Schools of Art indicates the stature of the college in both the academic and art communities. It also means that credits earned toward a degree here are acceptable at any other college or university. This is of particular importance to students who plan to further their studies on the graduate level. Thus, it was critical that M.C.A. present a good picture of herself and, at the time of this interview, Dr. Bertolli felt confident that we would.

PRM

NEW FACULTY

There are four new teachers whom, perhaps, you have seen about the building or in your classes. They are Messrs. Bumbeck, Byng, Foss and Lettis. Together they constitute a highly capable and exciting new segment of our faculty.

A conversation with any one of them is certain to prove exciting as well as very rewarding. Other than being skilled in their respective subjects, they all have traveled abroad, and maintain widely varied interests.



Mr. Bumbeck

Mr. Bumbeck received his B.F.A. from Rhode Island School of Design, and later his M.F.A. in printmaking at Syracuse. Here--at M.C.A.--he instructs drawing, printmaking and life painting classes.

He has works in numerous private collections as well as two galleries in N.Y., one of which is the Everson Gallery. He is scheduled to have a one man show at the Smith Museum next month.

Mr. Bumbeck is widely traveled. He is familiar with Venice and much of Italy. After traveling on the continent, he ventured into North Africa. Of Morocco, he points out that this western country has an eastern atmosphere and a great and large beauty.

Why New England? Why Boston in particular? Well, Boston just isn't a city in the ordinary sense. Boston--he is in agreement with Mr. Foss--is America's London. Furthermore, the U.S. is now the leading cultural center and New England is its heart.

He is of the belief that in the end it is the work which expresses all that is to be said.

of and by the artist. For him, work and progress go together. He is not happy to leave questions go unanswered, but would rather confront the problem head-on. He strikes this reporter as being very "down to earth" and efficient; has this to offer to the student wanting to operate at his fullest capacity: "Unless the artist is wealthy to begin with, he has to consider the commercial venture to a certain degree."

He finds the program at this college very adequate and sees in the students here "enormous amounts of talent and intelligence".

The student body, which he describes as "more lively than the rest", has in store for him, I'm sure, a big plus.

Mr. Lettis first received his B.F.A. and M.A. at Syracuse in 1950 and 54, respectively. This last June he took his M.F.A. at Pratt Institute.

He has taught in the New York State School systems for fourteen years, with the last eight years spent in Cooperstown.

Mr. Lettis has spent a number of summers in developing the Colgate Camp Brace--a school co-sponsored by the New York State Government and Colgate University. Its aim is to bring a revitalized spirit to the boys of the New York State Department for Youth.

This program has so far enjoyed considerable success. Many of the participants have returned to schools, and others have shown themselves to have profited from the program.

Immediate plans are for expansion--to increase the student accommodations and introduce a



Mr. Lettis in front of his office. Missing from photo is Mr. Lettis.

resident program.

Mr. Lettis' work is hard-edged. He states, "I think mine is a more scientific approach". He uses "op devices" to some extent. Consisting mostly of prints, his work utilizes color as an element suggesting motion. No part of his work concerns psychological quests or theories.

Mr. Lettis is precise and to the point. As I am sure he carries the same enthusiasm and deep concern which he shows for his Colgate School, his classes here at the Mass. College of Art must prove rich and rewarding.



Mr. FOSS

Mr. Foss received his B.A. at Middlebury College in Vermont. In 1961, he attended the Ruskin School of Art in association with Oxford University, where he later received a C.F.A. (equivalent to our M.A.). He has also studied French at the Sorbonne and attended classes at the Art Academy in Berlin. His travels have taken him to the Far East as well as Europe.

He has had one man shows in St. Paul and Minneapolis. Currently, he is associated with the Chapellier Gallery in New York. He topped a number of awards with the Ruskin Landscape Prize.

Mr. Foss has long had literary interests. Starting with a newspaper series published in his home town paper, his interests expanded to include short story writing, two of which were published in the college magazine, 'Isis'. He also enjoyed the status of reporter for the "Washington Star".

Mr. Foss is a great conversationalist. He has a vast knowledge of subjects and interests from which to draw information and cite examples. His reading list, which has an emphasis on the German revivalists, includes the writings of Gunter Grass, Kafka, Brecht, Mann, Ionesco, and Updike.

Amongst his favorite artists, he lists: Giacometti, Morandi, Bacon, van Gogh, and Cezanne.

The formalistic element which heads his hierarchy of importance is space. He is acutely aware of the present day merging of painting and sculpture. There is evidence of this in his work.

Mr. Foss said of the students: "(they) are motivated and bright", and of the school: "we lack some things". These things, he assured me, were not grievous inadequacies.

Mr. Byng, of our design department, received both his B.S. and M.S. degrees from the University of Wisconsin. He comes to us from Smith College, where he was Assistant Professor of Art.

He presently has work in several private collections in New York, Paris, and Illinois. He has had one man shows in both this country and France--at the Krasner and La Cloche galleries, respectively.

The awarding to him of two Guggenheim Grants made possible his studies in Italy and France. Art schools abroad, he points out, are more loosely organized--the student maintains his most extreme personality. American schools, with far more advanced procedures, have a "demand" for organization. Here the student easily becomes part of a working system.

Mr. Byng told of an incident in which he successively returned to an institution for registration purposes, only to find that each time the school had postponed the date for registering. School finally opened, one month behind schedule.

Mr. Byng maintains that Boston is a good vantage point from which to view the U.S. art movement. Why not N.Y.? "You've got to be left alone...have quietude...you're less apt to have that in New York!"

His own work is primarily concerned with "space and colored lights in space". He likes Giacometti and Dubuffet. Giacometti especially, because of the "beau-

tiful, intelligent and sincere" approach to his work. Important to him is the placement of the figure "within a limited but definite space". He claims himself not happy to qualify but prefers the role of interested spectator.

Mr. Byng is definitely "caught up" in the design department. His experimental design course lays the way to a new experience by the discovery of how "objects or materials possibly never combined before (may result) in a new use(s) and new associations for these materials". He sees unlimited possibilities with these limited materials.



MCA

CLUBS, CLUBS, and MORE CLUBS

EXHIBITIONS

BRANDEIS UNIVERSITY - Rose Art Museum. Josef Albers: The American Years. Daily 1-5 P.M.

CONCORD ART ASSOCIATION - 15 Lexington Road, Concord. Maxwell Parrish Retrospective. Sun. 2-5 P.M. Daily, except Mon. 11-5 P.M.

DOLL and RICHARDS ART GALLERY - 140 Newbury Street, Boston. Contemporary oils and watercolors: Landscapes and Marines. Daily 9-5 P.M.

GROPPER ART GALLERY - 1768 Massachusetts Avenue, Cambridge. Original posters of the 1890's by French and American artists.

HARVARD UNIVERSITY - Fogg Art Museum. David Smith (1906-1965). Through November 15, 1966. Sun. 2-5 P.M. Mon.-Sat. 9-5 P.M.

M.I.T. - Hayden Memorial Library Memorial Drive, Cambridge. 74 pieces of sculpture from the collection of Max and Jeanne Wasserman of Newton. Through October 10, 1966. Mon.-Fri. 10-5. Sat. and Sun. 1-5 P.M.

ELEANOR RIGELHAUPT GALLERY - 125 Newbury Street, Boston. Group show: "Art in Process". Through October 12, 1966.

STATE STREET BANK AND TRUST CO. - Concourse, 225 Franklin St., Boston. Count Arnaldo Casella Tamburini, Jr. (1885-1936): Portraiture and landscapes. Banking hours.

WEEDEN GALLERY - 172 Newbury St., Boston. The English Landscape in oils by John Livesey. Through October 14, 1966.

To the unsuspecting freshman, his three minute grand tour of the Mass. Art campus might indeed prove uneventful. Typical comments echoing our expansive corridors often sound something like: "I must admit, I expected more"; "Hello, This must be the student union", and, "Holy C___, do you mean to tell me....".

But inevitably, the incautious freshman is not aware of the multitude of possibilities lying behind the exteriors. Once laid open to the wiles of the upperclassmen, this seemingly dismal and inadequate campus becomes a land of excitement and intrigue--a little corner of Disneyland in the heart of Boston, as it were.

Take, for instance, the multiple clubs and organizations already being clubbed and reorganized....

Did you know that this writer was informed by rather reliable sources of a polo club (to be played at night in the parking lot) now in early stages of development?

And even a Mass. Art version of the infamous Playboy club--exclusively featuring reject bunnies.

Word has it that the notorious boys in the basement will be adding a pizza parlor to the school store.

And we can look forward to yet another exchange program--the mate-

rials for exchange being the faculty members!

A former M.I.T. student now at M.C.A. plans to launch the Ceramics department of 1968-69 into a photosynthesis laboratory for closer study of the many and varied species of frondescence now found amongst the M.C.A.'s version of the New York Botanical Gardens--our front lawn.

And, Oh-ho-ho!!! Is someone in for a surprise with the newly instituted "Dean for a Day"?

There will be the old standby...the MASS. Art Students' Basketball Game Viewers Club. Attendance is expected to increase this year by five hundred percent.....10 in all.

A Gourmets' Club will be in the making. "Culinary structures to please the eye as well as the palate", will be this year's motto. Conceived as a counterpoint to the gracious-living-dining accommodations now found on the third floor, the club will make possible the extending of the menu to include Shipboard Roast and Spears Hollandaise to a light and mouth-watering Almond Mousse.

There is excitement in the air. A zesty and zinging sensation that will get even the sophomores out of their proverbial "slump". Yes, Mass. Art is on the way UP.UP.UP!

Seriously, we have our own NASA Club!





Faculty Pin-Up of the Month

1966

OCTOBER

1966

SEPTEMBER

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

SUN MON TUE WED THU FRI SAT

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
²³ 30	²⁴ 31	25	26	27	28	29

NOVEMBER

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

"what I did on my summer vacation"

This summer was spent with relish and zeal by the Senior Painters, it being the last long vacation for those not planning to attend grad school.

Richard Lizza is back from a jaunt at Yale University summer school. He was there under a full scholarship studying painting, landscape drawing, photography and graphics. Welcome back scout!

Michael Zolli photographed a 'happening' produced by Alan Kaprow in a local supermarket parking lot. He also had his second one man exhibition in his cellar, for the neighborhood children.

Elizabeth MacLean waitressed at a downtown restaurant. Says Betty "I certainly learned much about life".

Tom Russell worked full time at W. B. Z. TV stenceling footballs for one of their many contests.

Welcome back to Paul DeCoste and Carol Sousa who have rejoined the ranks after a short absence.

Ann Lorusso was voted the "hostess with the mostest" at the New Seabury Country Club.

Georleen Howlett sold baby cloths, mens underwear and shirts at Sears, Roebuck. We're sure she'll make someone a perfect wife after all that training.

Wayne Miller and Volka Antoni flew to Ohio for a week compliments of the Air Force. The Two were hired to do some illustration work.

Last but not least, one of our feminine painters (we're not allowed to mention her name) was a 'go go' dancer at the Intermission Lounge for one night. Commenting on the experience she said, "It's like being run over by a two-ton truck."



Just as the painting of which I am about to speak proved to be of significant value as an element of the recent faculty show; so too are the definitive elements of the same painting. Had I elected to analytically discuss the aesthetic, intellectual or social significance of the painting in question I should no doubt find myself on uneasy ground. As it is, this essay will probably serve to be an introduction to those more universal matters whether I like it or not. My sole intention in writing about this painting is very deeply rooted in the exact impression it made on me and many others; that is, its elemental quality.

By now you must know I am talking about Mr. Foss' small landscape painting of which one junior student said, "It's so elemental", hence my choice of words. I might note that this comment was neither in praise nor condemnation of the painting, although its tone leaned toward the latter. This person was somewhat chagrined to find the painting hanging on the walls of our foyer. And rightfully so. Someone has been deceived.

Is this not a progressive school, oriented to contemporary experience in art? Indeed, we would all like to believe so. Then who's kidding who?— Nobody's kidding anybody. Lest it be the person whose immediate and automatic reaction to the painting is, "Oh, how trite!". And at most this same person is only kidding himself. Yes, it is elemental. And, as I have already implied, it is in its very elementality that its value lies. As an element of the entire show, it is singularly one of, if not the, most important works.

To perceive this painting as a mere piece of calendar art would be a drastic mistake. The components of it are, it is agreed, elemental and basic. However, through the intelligent and consistent use of the painter's means, i.e. color (limited in this case), shape, and of course paint itself, the painter has retained the simple unity of definition which we find so appealing in the works of any great master. He has not only retained this unity but has made it so integral as to create a work which, when viewed in the company of other works, asserts this very same unity. Instead of being lost among the other works, it very openly invites the viewer to look at them as elemental. It is from this vantage point that any work should be viewed, and the painting makes us know this about art. It could never have done so without reducing its elements to their most basic state. And in this respect we are certainly justified in terming it elemental in form and in its integrity.

I have, on more than one occasion, voiced the possibility of it's being a very revolutionary painting. I like to think that this possibility is beginning to become a bit of a reality with my attempt to offer a position from which to view it.

James Johnson
10/1/66

FOR SALE. ONE PURPLE HARLEY
SEE PEG SHAW, SENIOR PAINTING



WHAT'S GOING ON BEHIND THE SCENES?

Perhaps more than you realize!

Just the paperwork alone-which is so much a part of any business- is probably in greater bulk than you would suspect. A constant and up-to-date knowledge of places to buy, of materials to offer, and offers to be taken advantage of is of utmost importance in keeping a business on its feet. Its staff must be competent and their concerns must be directed at the customer's needs.

Art School Associates was established to assist the college and its students. Every effort has been made to meet this end. Perhaps you are not aware of the many diverse projects in which we financially assist the college community. There are also the Art School Associates' scholarships; many students have profited considerably by them. A number of other programs have been made available to those students in need of financial assistance.

We would like to point out that the present facilities do not allow us to operate as we should like- certainly we have limited space to "advertise" new products, and counter space is no more abundant. For our size, however, we can be proud of the fine assortment of supplies which we do carry- as we are repeatedly informed by our salesmen.

We cordially invite you to visit us and ask questions- questions within reason and not presented during the noon rush. A limited portion of our files and catalogues are open for inspection. We will be more than happy to give you an idea of how a business does operate.

We believe our argument is fair and decisive. We do have you in our interests and, after all, who is there better to patronize than yourself.